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MISSOURI

STATE CAPITOL

1917 • MURALS • 1928

COVER: N.C. Wyeth. Final composition for "*The Battle of Westport, October 21, 1864.*" Courtesy of Museum of Art and Archaeology, University of Missouri-Columbia.

OPPOSITE: Allen T. True. Final study for *Missionary Explorer.*"
Courtesy of Art and Archaeology, University of Missouri-Columbia.



The Missouri Capitol Decoration Commission, formed in 1917, hired 33 outstanding artists to create 128 works of art for the new state capitol. Commission President John Pickard, head of the art history department at the University of Missouri-Columbia, collected and preserved many of the preliminary sketches and drawings created by these artists in preparation for painting the murals that embellish the capitol interior.

The core of the Missouri State Capitol Murals Exhibition comprises 42 mural studies submitted by many of the original artists at the request of the Missouri Capitol Decoration Commission. Pickard's foresight in preserving the studies as a group at the University of Missouri-Columbia has left Missourians with a rare treasure. Few other collections have as many studies from the hands of as many artists for a single decoration project. The State Capitol Murals Exhibition provides a rare opportunity for viewers to see the extensive work required for such a large project, as well as the finished product. After the exhibition, the collection will again be housed in the University of Missouri-Columbia's Museum of Art and Archaeology and Ellis Library.

Thanks are due the following institutions that contributed thirteen additional works to this exhibition: National Museum of Wales, Cardiff; Museum and Art Galleries, Dundee, Scotland; Doncaster Museum and Art Gallery, Doncaster, South Yorkshire, England; Dudley Art Gallery, Dudley, West Midlands, England; Couse Family Archives, Tucson, Ariz.; and the Museum of Fine Arts, Santa Fe, N.M.

The exhibit is jointly sponsored by the University of Missouri-Columbia's Museum of Art and Archaeology and the Missouri Department of Natural Resources' Missouri State Museum. Financial assistance for the exhibition and related programs was provided by the Missouri Humanities Council, state affiliate of the National Endowment for the Humanities.



BUILDING A NEW CAPITOL

On the night of February 5, 1911, the Missouri Capitol was struck by lightning, caught fire, and was almost completely destroyed. The blaze conveniently solved a problem for the legislature, which had repeatedly declined to take action toward building a new structure. The capitol, which was built from 1837 to 1840 and expanded from 1887 to 1888, was too small to accommodate the state's business. The fire gave legislators an opportunity to initiate plans for a modern structure with plenty of space.

On August 1, 1911, Missourians passed a \$3.5 million bond issue to build the new state capitol. Gov. Herbert

Spencer Hadley appointed the four-member State Capitol Commission Board to administer the planning and construction of the new capitol. The architectural competition announced by the board drew 68 entrants from across the nation. Impressed by the recently completed Beaux-Arts style capitols of Minnesota, Rhode Island, and Wisconsin, the board sought a similar structure to reflect the classical style of the U.S. Capitol. The style includes symmetrical design, a central dome, and exterior columns.

The winning design, submitted by Egerton Swartwout and Evarts Tracy of New York,

symbolized the hopes and dreams of Missouri citizens.

Build us a new capitol, build it fine and large, build it grand and imposing, of Missouri marble, of Missouri granite, of Missouri onyx. Let it be a mute but eloquent monument of the resources of a great state, and, in no less a degree, an inspiring symbol of the fine and splendid citizenship which, proud of its state, voted the means and paid its taxes to put it there.

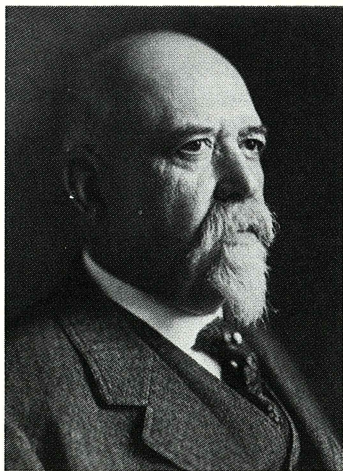
(Vandalia Leader, reprinted in **The Voice of the Press on the New State Capitol**, Jefferson City, 1911)



THE DECORATION COMMISSION



John Pickard, President



William K. Bixby

COMMISSIONERS
W K BIXBY, ST. LOUIS
J F DOWNING, KANSAS CITY
ARTHUR A KOCIAN, ST LOUIS
MRS WM R PAINTER
CARROLLTON
JOHN PICKARD, COLUMBIA

Capitol Decoration Commission State of Missouri



OFFICERS
PRESIDENT - JOHN PICKARD
COLUMBIA
VICE PRESIDENT - W K BIXBY
ST LOUIS
SECRETARY - ARTHUR A KOCIAN
ST LOUIS

COLUMBIA, MISSOURI
December 1, 1928

Hon. Sam A. Baker,
Executive Offices,
Jefferson City, Mo.

My Dear Governor Baker:

The Capitol Decoration Commission has
the honor to submit herewith the report of
its labors.

Respectfully submitted,
John Pickard
President
W K Bixby
Vice-President
Arthur A. Kocian
Secretary

J F Downing
Cora Herndon Painter

After the capitol was built, the Capitol Building Commission recommended that attention be turned toward decorating the marble structure.

We wish to lay special emphasis upon the necessity of decorating the building both with artistic coloring of the walls of the rotunda and corridors and monumental rooms and with mural paintings in many places, and adorning it with appropriate statuary.... The Missouri building has possibilities of the nature equalling any public edifice and Missouri has a history and scenery and resources and an artistic spirit which would furnish rich themes for illustrations upon the walls of her capitol.

(Final Report of the Missouri Capitol Commission Board, Jefferson City, Missouri, 1919, pages 33-34.)

Gov. Frederick D. Gardner addressed the need for embellishing the capitol when he appointed the five-member Missouri Capitol Decoration Commission on April 10, 1917.

The commission's president was John Pickard, head of the Art History Department at the University of Missouri and first president of the College Art Association — the national organization of art historians. William Bixby, a St. Louis businessman and former president of the St. Louis Art Museum and of Washington University, served as vice president. Secretary was Arthur Kocian, an art dealer from St. Louis. Other members were Kansas City banker and art supporter John Downing and Cora Herndon Painter, wife of the state's former lieutenant governor.

Using excess funds from the state capitol bond issue,

the volunteer group commissioned 128 works from 33 artists. The group spent slightly more than \$1 million, including \$346,000 for murals and other paintings, \$473,000 for sculptural works, \$10,000 for tapestries, and \$70,000 for decorative windows. The money used, which was originally intended to be spent on the structure itself, was available largely because of decreased material and labor costs during World War I.

The commission did not receive the \$1 million as a lump sum. The money they received was allocated in each biennial budget as taxes accumulated. As a result, their work was divided into six two-year phases, each funded from a different budget. The capitol was decorated one section at a time. The central section of the capitol was done from 1917 to 1918. The upper dome and the House

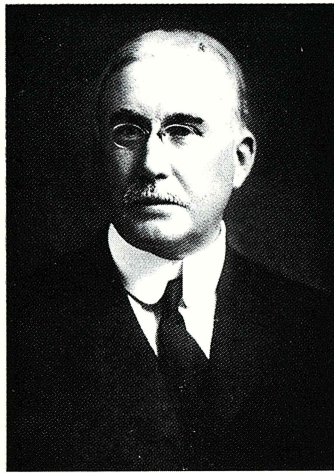
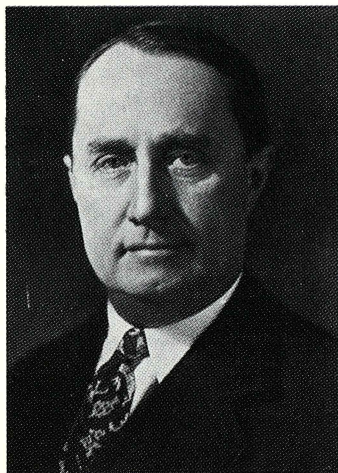
and Senate chambers were decorated from 1919 to 1922, and the second floor corridor was decorated from 1923 to 1924. The murals, windows, and tapestries were commissioned by 1924. The last two phases, done from 1925 to 1926 and from 1927 to 1928, involved sculptural works and the completion of the commission's report.

At the dedication of the capitol on October 6, 1924, Gov. Arthur Hyde spoke of the decoration commission and its achievement.

Here today are the persons who conceived the idea of adorning this Capitol with noble works of art, thus making it a memorial of the history, the achievement and aspirations of a great people, and creating here not a lone building which is a seat of government, but a shrine for the lovers of history and art. It seems to be not merely a pile of inanimate stone and steel, but a living thing which speaks of the hopes of the explorers and pioneers whose feet first pressed the soil of this country and whose hand wrought from the wilderness the magnificent domain which is Missouri.

St. Louis Post-Dispatch
October 7, 1924

The Missouri Capitol Decoration Commission completed its task in 1928 and submitted a written report to Gov. Sam A. Baker on December 1 of that year. The commission's efforts resulted in a capitol art collection that gave the structure a new



SELECTION OF SUBJECTS AND ARTISTS

the capitol murals is "celebrating Missouri." Most of the works use easily recognized scenes to illustrate the history, resources, and ambitions of the state. The combination of subjects was selected to create a sense of pride and inspiration in viewers. The subjects included such themes as Missouri's settlement, its military contributions to national victories, and its prominent politicians and leaders. Also included were Missouri industries, technological achievements, and older towns and cities — including St. Charles, which was added at the appeal of area citizens. Sources for the subjects included E.M. Violette's **A History of Missouri**, published in 1918; John R. Musick's **Stories of Missouri**, published in 1897; and situations taken from daily life in the 1920s.

The commissioning of artists was directly connected to the choice of subjects. Instead of having artists compete for a mural commission, individual painters were selected to match each task at hand. Pickard and Kocian had a large influence on which artists were chosen. Pickard considered Frank Brangwyn to be the preeminent mural painter in the world and chose him to do the murals in the dome. Frenchman Charles Hoffbauer, a well known painter of large battle scenes, was contracted for a large World War I scene.

*Frank Brangwyn at work on
"The Builders."*







Courtesy of Museum of New Mexico, Neg. No. 28820

The Taos Society of Artists included (back row; left to right) Ernest L. Blumenschein, Oscar E. Berninghaus, E. Irving Couse, Bert Phillips, Joseph H. Sharp, and (front row) W. Herbert Dunton. Works from all artists except Sharp are included in the Capitol.

Henry Reuter Dahl and Adolph Blondheim painted U.S. navy and army scenes, respectively. N.C. Wyeth, an experienced Civil War illustrator, was commissioned to paint battle scenes from that war. Richard Miller and Gari Melcher were selected because of their strengths as portrait artists.

The artists considered it a compliment to be selected. N.C. Wyeth noted, "I feel particularly pleased that the job

came to me, instead of scrambling for it with hundreds of others, as is usually the case. It is encouraging to know that one's work is sufficiently worthy to be sought out."

The commission's method of matching experts to subjects led to one of the group's most unusual actions — the hiring of seven artists from the Taos Society of Artists. The Taos Society was a group of

artists in Taos, New Mexico, that specialized in doing paintings of Indians and western landscapes.

Commission member Arthur Kocian's art gallery in St. Louis was a regular stop for the society's annual traveling exhibitions. Kocian and Oscar Berninghaus, a St. Louis member of the Taos group, introduced Pickard to the other Taos artists. Although it was rare to commission an

entire community of artists to work on a single project, Pickard explained his choice of the artists to paint the 21 lunettes along the second floor corridor in a letter to William Bixby.

Concerning the...lunettes. These are mostly frontier and Indian scenes, and could best be painted by artists familiar with frontier and Indian life. The one school known to me

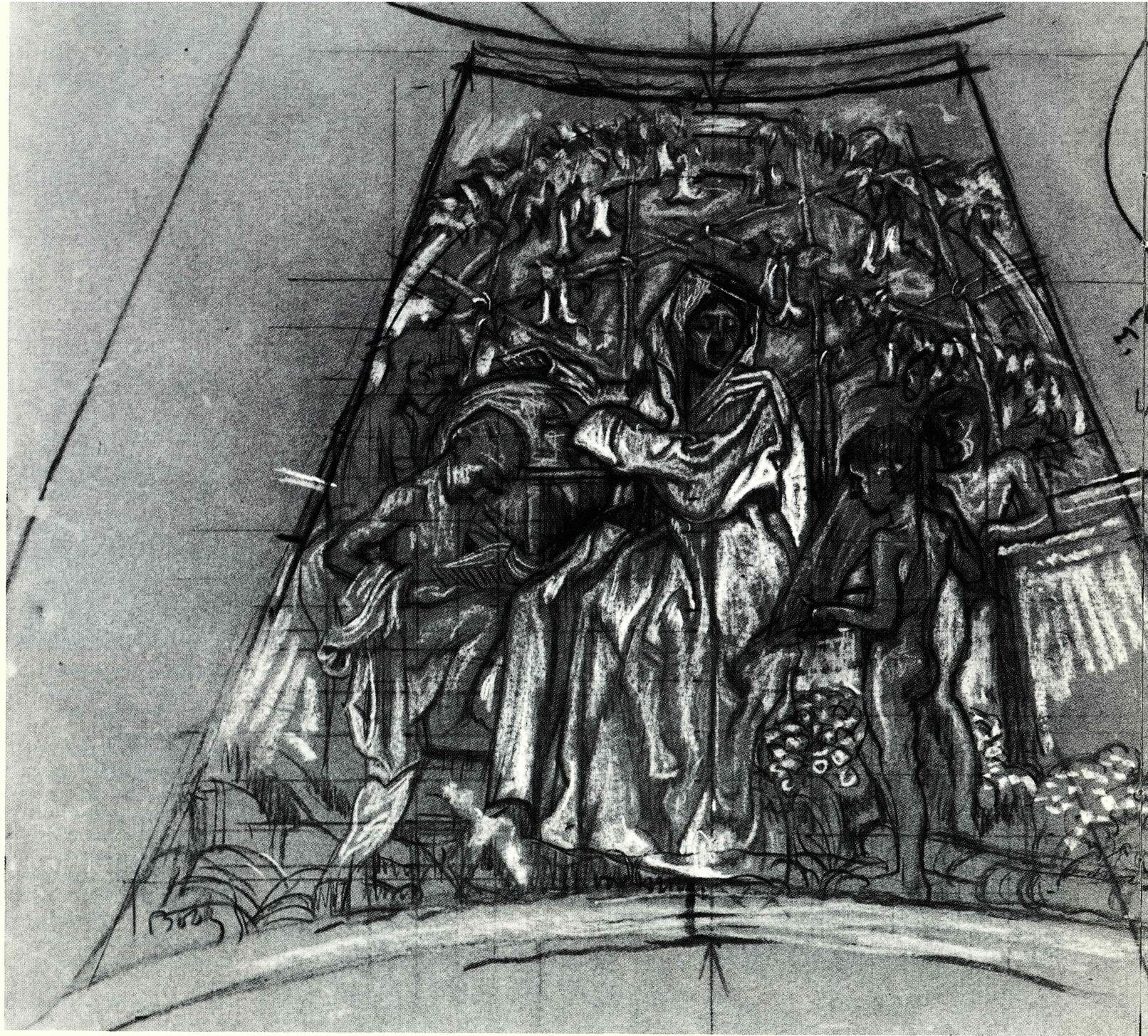


who are painting such scenes is the Taos School here in New Mexico.

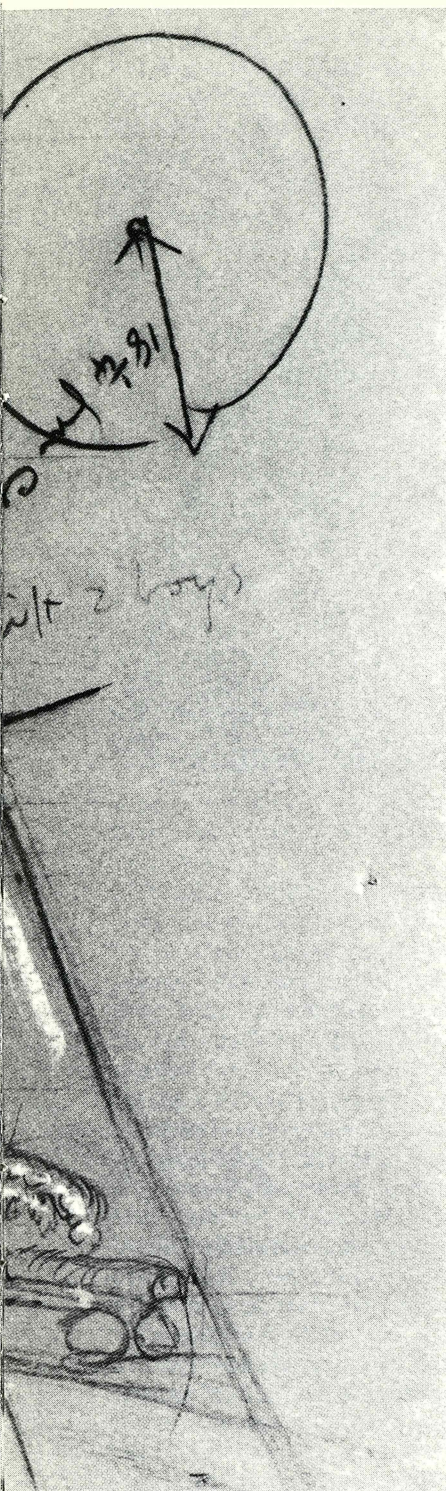
(Letter dated August 28, 1923 in the Bixby Collection, Missouri Historical Society, St. Louis.)

The commission chose to match artists to subjects largely because of their concern for accuracy in presenting Missouri's history to her citizens. Much research went into each painting to ensure that Missouri's past was recorded accurately. Details for each event and scene were gathered from local historical societies or resident experts. When possible, the artists visited the sites where the scenes took place and talked to witnesses of the event. The murals' purpose was not only to glorify Missouri and bring aesthetic value to the capitol's interior, but also to serve as a record of the state's history.

W. Herbert Dunton transferring the design for "Pony Express Leaving St. Joseph, 1861." The study, propped on a chair, and the canvas have been gridded off so the study can be enlarged accurately. Although Dunton's studies are not part of the exhibit, photographic records of his works show how the studies were transferred. The drawing for "Emigrants Leaving Westport Over the Santa Fe Trail, 1850," is faintly visible on the canvas in the



Museum of Art and Archaeology, University of Missouri-Columbia



THE CAPITOL MURALS

Mural painting became popular in America in 1893. Although important murals had been painted in America before then, the art form wasn't well known until 1893, when it decorated the Columbian Exposition in Chicago. The display of murals in the classical style buildings at the exposition that year popularized mural painting. In the years following the exposition, it became common to paint murals in buildings, public and private.

Reasons for the popularity of mural painting are various. Often community pride prompted architects to embellish each new public building with more gusto than they had the previous one built. Also, murals were seen to have an educational and inspirational role. Representations of heroes, important events, and ennobling concepts on the walls of public buildings were intended to uplift and inspire the viewer.

Most importantly, the success of mural painting resulted from the emergence of a new generation of artists skilled in solving the complex problems involved in the art form. For the first time, America had a large group of artists trained at either the École des Beaux-Arts in Paris or schools modeled after it. Instructors at these schools emphasized the importance of making all aspects of a structure — from its design to its decorations and furnishings — complement each other. Artists were taught to consider how their individual aesthetic unit —

ture — would work with the building design and with other art in the building. All of the allied arts, from sculpture to stained glass making, worked together to create a unified structure.

Many artists trained at the École des Beaux-Arts became part of the American Renaissance movement. During this movement, artists brought to American painting the traditional standards of the Italian High Renaissance. Painters in 15th-century Rome, such as da Vinci, Michelangelo, and Raphael, used ideas from ancient Greek and Roman philosophy, literature, and art as subjects for their own works. The emphasis of man as the measure of all things and man's place in the natural environment originated with the ancient Greeks and Romans and was renewed in the 15th century by Roman artists and in the 20th century by American artists. Painters in the United States also borrowed coloring and lighting techniques and triangular structure from the Italian High Renaissance.

By incorporating Italian High Renaissance standards into American art, artists felt that the vulgarities of past American art would be replaced with an art that shared in the long tradition of western culture. The United States was emerging as a world power, and artists felt that their task was to raise the aesthetic standards of the country so that American culture also would attain world prominence.

Until World War I, the



Early Lead Mining in Ste. Genevieve District

Oscar E. Berninghaus' final composition for "Early Lead Mining" is described in the 1928 Capitol Decoration Commission report:

"The most important occupation of the settlers in the state in the early years of the Eighteenth Century was the mining of lead. These pioneers were French, who, headed by Renault and LaMotte, located in what is now Washington County about 1720. They brought with them artificers and several hundred slaves whom they bought in San Domingo to work the mines. They also supplied themselves with such mining equipment as picks, shovels, buckets, and windlasses, to enrich themselves with the ore that had proven so plentiful throughout the upper part of what was then Louisiana, now Missouri. Lead mining in this same region has since developed into one of the leading industries of the state. The operations were in the main 'diggings,' for galena ore was found in a red diluvial marly clay sometimes extending 10 to 30 feet to limestone beneath. These 'diggings' dotted the hillsides and valleys over a large part of what is now Washington County and their number reflects in no small way the activity and industry of those sturdy early settlers. The ore was transported by ox carts and pack horses across the rolling hills to shipping points located on the Mississippi River."

ings was allegorical depictions of abstract concepts such as statehood, justice, or law. A typical form used to depict these concepts was a centrally placed goddess, wearing heavy white drapery, surrounded by symbols representative of her role.

At the turn of the century, however, critics began to see academic murals, with their allegorical depictions and European influence, as anachronisms in American culture. In an age of rising industrialization and urbanization and of new inventions and large corporations, how could imported styles from past ages and other countries have any pertinence in 20th-

century America? If murals were to retain any relevance, they must appeal to the democratic spirit; they must be accessible to all citizens.

Critic Charles Shean, the leading spokesperson for this viewpoint, wrote that a painter engaged in public work and paid with public funds, should look to the community and nation for which the works are destined for his or her subject matter. American artists should look to America. The public buildings of the nation would then be glorious statements of patriotism and citizenship.

The murals in the Missouri Capitol represent a transition in American mural art. They

are part of the American Renaissance tradition in their role as embellishers of a classical style building. They diverge from that tradition, however, with their break from allegorical depictions of abstract subjects. Five of the murals by Frank Brangwyn represent the traditional allegorical approach, but the other murals are realistic depictions of the state's history, people, industries, and landscape.

The realistic depictions of the Missouri Capitol murals were part of the American-scene-painting movement that emerged after World War I. In the post-war period, American sentiment held a strong mix of nostalgia for American society and repudiation of foreign cultures. Americans looked to their past for security in a rapidly changing world by stressing continuity from the society of their forebearers to that of their own.

The Missouri murals are clear reflections of these sentiments. In celebration of the state and in an attempt to place its achievements in a national and international context, the murals partake in the patriotic spirit that emerged in America after the war. There is no evidence of disillusionment caused by the war. When the Capitol Decoration Commission's report came out in 1928, the capitol and its murals were symbolic of the euphoria Americans felt as an emerging world power after World War I. The state's new capitol, with its wealth of art, was — and is —



Museum of Art and Archaeology, University of Missouri-Columbia

Frank Brangwyn's "Compositional Study for Air" is a study for one of eight allegorical paintings in the lower dome. Of "Air," the Decoration Commission report had this to say:

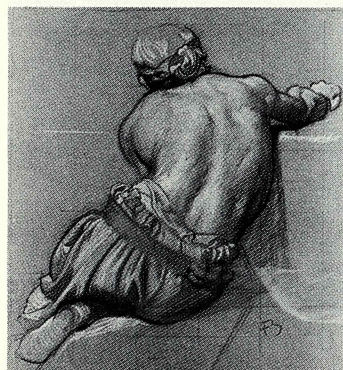
"Air is the last of nature's realms to be conquered by man.

From the time when Daedalus fashioned the wings by which he and his son Icarus escaped from the labyrinth of Crete, man has striven to imitate the flight of the eagle. Today we pass over the kingdoms of the earth with the speed of the sun and measure the breadth of the sea by hours. The world has become so small that the nations must perforce learn to live at peace.

But the artist has avoided the obvious and the realistic. He has portrayed neither the balloon of Montgolfier, the aeroplane of Wright, nor the dirigible of Zeppelin. In the first glory of the springtime with its sunny cloud-flecked sky, he has wrought in symbolism as beautiful and free as the flight of the birds winging their way across the scene.

The boy with his toy ship calls to mind the white-sailed vessels which traverse all seas. The shepherd blowing his simple pipe foretells the vibrating columns of air that swell in divine harmony under the masterful touch of the great organist. The

STUDIES FOR THE CAPITOL MURALS



Museum and Art Galleries, Dundee

*A Frank Brangwyn
figure study.*

for "Earth", as seen
from the lower
rotunda; charcoal and
pastels on
composition board;
55.8 cm x 66 cm;
Museum of Art and
Archaeology,
University of
Missouri-Columbia,
Accession No. 87.13

2. **Frank Brangwyn.**
Figure study for
"Science," as seen
from the eye of the
dome; charcoal;
38.1 cm x 26 cm;
Museum and Art
Galleries, Dundee,
Scotland
3. **Frank Brangwyn.**
Final composition for
"Education"; charcoal
and white chalk;
50.2 cm x 59.7 cm;
Museum and Art
Galleries, Dundee,
Scotland
4. **Frank Brangwyn.**
Studies for the central
figure of "Education";
charcoal; 42.5 cm x
51.4 cm; Museum and
Art Galleries, Dundee,
Scotland
5. **Frank Brangwyn.**
Composition sketch
for "Earth"; charcoal
and pastels on
composition board;
51.8 cm x 76 cm;
Museum of Art and
Archaeology,
University of
Missouri-Columbia,
Accession No. 87.11

for "Fire", tempera and
graphite on composi-
tion board; 63.5 cm x
76 cm; Museum of Art
and Archaeology,
University of
Missouri-Columbia,
Accession No. 87.10

7. **Frank Brangwyn.**
Compositional study
for "Water"; tempera
and charcoal on
composition board;
62.7 cm x 75.8 cm;
Museum of Art and
Archaeology, University
of Missouri-Columbia,
Accession No. 87.15
8. **Frank Brangwyn.**
Study of figure group
at right of "Water";
charcoal and pastels
on composition
board; 55.4 cm x
68.5 cm; Museum of
Art and Archaeology,
University of
Missouri-Columbia,
Accession No. 87.17
9. **Frank Brangwyn.**
Early composition
sketch for "Water";
charcoal on
composition board;
50 cm x 65.6 cm;
Museum of Art and
Archaeology, University
of Missouri-Columbia,
Accession No. 87.14
10. **Frank Brangwyn.**
Early composition
sketch for "Fire";
tempera and white
chalk on composition
board; 63.6 cm x
75.9 cm; Museum of
11. **Frank Brangwyn.**
Compositional study
for "The Historic
Landing"; watercolor;
54.6 cm x 74.9 cm;
National Museum of
Wales, Cardiff
12. **Frank Brangwyn.**
Final composition for
"The Historic
Landing"; watercolor;
54.6 cm x 74.9 cm;
National Museum of
Wales, Cardiff
13. **Frank Brangwyn.**
Study of the central
figure for "The
Pioneers"; charcoal
and watercolor on
paper; 41.9 cm x
30.5 cm; Museum of
Art and Archaeology,
University of
Missouri-Columbia,
Accession No. 88.7
14. **Frank Brangwyn.**
Final composition for
"The Pioneers";
watercolor; 54.6 cm x
74.9 cm; National
Museum of Wales,
Cardiff
15. **Frank Brangwyn.**
Early composition for
"The Home Makers";
charcoal and white
chalk on gray paper
mounted on
composition board;
65.5 cm x 90.8 cm;
Museum of Art and
Archaeology,
University of

Missouri-Columbia,
Accession No. 87.19

Missouri-Columbia,
Accession No. 87.12

16. **Frank Brangwyn.**
Study of a figure group
for the early
composition of "*The
Home Makers*";
charcoal, white chalk,
and pastel on gray
paper; 64.6 cm x
51.8 cm; Museum of
Art and Archaeology,
University of
Missouri-Columbia,
Accession No. 87.16

17. **Frank Brangwyn.**
Figure studies for man
at right of "*The Home
Makers*"; charcoal;
Doncaster Museum
and Art Gallery —
Doncaster Metro-
politan Borough
Council, South
Yorkshire, England

18. **Frank Brangwyn.**
Final composition for
"*The Home Makers*";
watercolor; 54.6 cm x
74.9 cm; National

Museum of Wales,
Cardiff

19. **Frank Brangwyn.**
Figure study of a
seated male from the
back; charcoal with
white chalk; 45.7 cm x
34.3 cm; Museum and
Art Galleries, Dundee,
Scotland

20. **Frank Brangwyn.**
Figure studies of a
male from the back;
charcoal; 48.9 cm x
35.6 cm; Dudley Art
Gallery — Dudley
Metropolitan Borough
Council, West
Midlands, England,
Accession No. 14/1944

21. **Frank Brangwyn.**
Final composition for
"*The Builders*";
watercolor; 54.6 cm x
74.9 cm; National
Museum of Wales,
Cardiff

22. **Allen T. True.**
Final study for

"*Pioneer Mother*" oil
on upson board;
60.5 cm x 76 cm;
Museum of Art and
Archaeology, University
of Missouri-Columbia,
Accession No. 87.21

23. **Allen T. True.**
Final study for "*Free
Trapper*"; tempera
and charcoal on upson
board; 60.9 cm x
76.1 cm; Museum of
Art and Archaeology,
University of
Missouri-Columbia,
Accession No. 87.27

24. **Allen T. True.**
Final study for "*A
Facteur*"; tempera and
charcoal on upson
board; 60.5 cm x
76.7 cm; Museum of
Art and Archaeology,
University of
Missouri-Columbia,
Accession No. 87.25

25. **Allen T. True.**
Final study for
"*Buffalo Hunter*";
tempera and charcoal
on upson board;
60.7 cm x 76.2 cm;
Museum of Art and
Archaeology,
University of
Missouri-Columbia,
Accession No. 87.24

26. **Allen T. True.**
Final study for "*Early
Rivermen*"; oil on
upson board;
60.1 cm x 71 cm;
Museum of Art and
Archaeology,
University of
Missouri-Columbia,

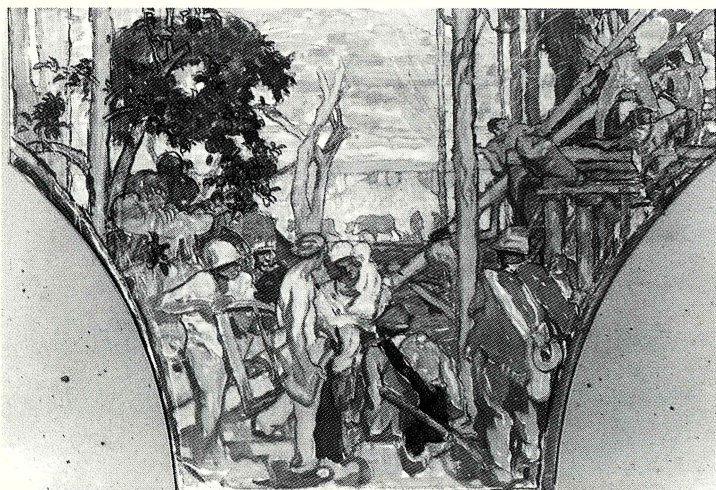
27. **Allen T. True.**
Final study for
"*Missionary Explorer*";
oil on upson board;
60.6 cm x 71 cm;
Museum of Art and
Archaeology, University
of Missouri-Columbia,
Accession No. 87.22

28. **Walter Ufer.**
Final composition for
"*The First Discussion
of the Platte
Purchase*"; oil on
canvas; 59.6 cm x
73.3 cm; Special
Collections,
Ellis Library, University
of Missouri-Columbia

29. **Walter Ufer.**
Final composition for
"*The First Circuit
Court in Boone
County*"; oil on
canvas; 59.7 cm x
72.2 cm; Special
Collections,
Ellis Library, University
of Missouri-Columbia

30. **Walter Ufer.**
Final composition for
"*Chouteau's Treaty
with the Osages*"; oil
and graphite on
canvas; 51.1 cm x
63.4 cm; Museum of
Art and Archaeology,
University of
Missouri-Columbia,
Accession No. 87.46

31. **Bert G. Phillips.**
Early compositional
study for "*Trail to the
Happy Hunting
Ground*"; oil on
canvas; 28.5 cm x
45.8 cm; Museum of



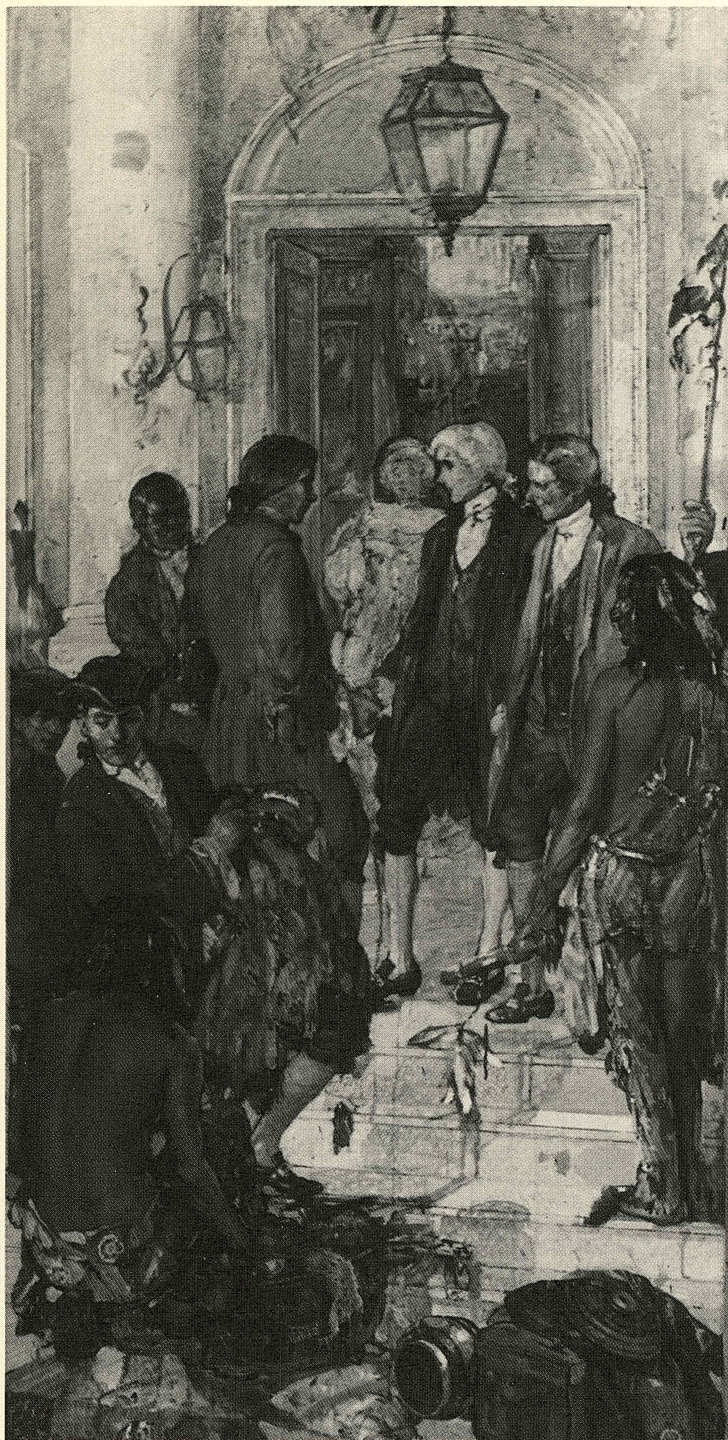
National Museum of Wales

32. **Bert G. Phillips.**
Compositional study for "*Cooper Emigrant Train*"; oil and graphite on canvas; 28.8 cm x 43 cm; Museum of Art and Archaeology, University of Missouri-Columbia, Accession No. 87.53
33. **E. Irving Couse.**
Sketch locating his lunettes in the south corridor of the Missouri Capitol; Sketchbook 255; Sketch 1; Couse Family Archives, Tucson, Ariz.
34. **E. Irving Couse.**
Final composition for "*Osage Hunters*"; oil on masonite; 30.7 cm x 40.7 cm; Museum of Art and Archaeology, University of Missouri-Columbia, Accession No. 87.39
35. **E. Irving Couse.**
Final composition for "*Osage Village*"; oil on masonite; 30.3 cm x 40.8 cm; Museum of Art and Archaeology, University of Missouri-Columbia, Accession No. 87.37
36. **E. Irving Couse.**
Final composition for "*Log Cabins*"; oil on masonite; 30.4 cm x 40.9 cm; Museum of Art and Archaeology,
37. **Ernest L. Blumenschein.**
Sketches from an envelope titled by the artist, "*Material-Sketches Indians of the Middle West, etc., for Murals of Capitol Missouri*"; graphite, pen, and ink on paper; 15 cm x 18 cm each; Museum of Fine Arts, Museum of New Mexico, Santa Fe, N.M., Gift of Helen Green Blumenschein, 1964 Accession No. 1644b/23d

"*Meeting of Washington Irving and Kit Carson at Arrow Rock Tavern*"
a. Costume study for Washington Irving
b. Costume study for Kit Carson

"*Trader at Fort Carondelet*"
c. Study of Sutter's Fort near Sacramento

"*Fort Orleans, 1720: French Soldier and Indian Bride Return from Paris*"
d.-f. Studies of Missouri landscape
g.-j. Costume studies for Osage Indians
k.-l. Costume studies for the Indian bride
38. **Oscar E. Berninghaus.**
Final composition for "*Herculaneum — Where Shot Was Made*"
51 cm x 82.5 cm; Special Collections, Ellis Library, University of Missouri-Columbia
39. **Oscar E. Berninghaus.**
Final composition for "*Early Lead Mining*"; tempera on paper mounted on board; 49.7 cm x 81.1 cm; Special Collections, Ellis Library, University of Missouri-Columbia
40. **Oscar E. Berninghaus.**
Final composition for "*Indian Attack on the Village of St. Louis, 1780*"; tempera on composition board; 50.5 cm x 89.3 cm; Museum of Art and Archaeology, University of Missouri-Columbia, Accession No. 87.49
41. **Oscar E. Berninghaus.**
Final composition for "*Surrender of the Miamis to Gen. Henry Dodge, 1814*"; tempera, charcoal, and graphite on paper mounted on board; 49.5 cm x 89 cm; Museum of Art and Archaeology, University of Missouri-Columbia, Accession No. 87.47
42. **Fred G. Carpenter.**
Final composition for "*The Battle of Sacramento, 1847*"; oil on canvas; 55.8 cm x 101.8 cm; Museum
- Missouri-Columbia, Accession No. 87.36
43. **Fred G. Carpenter.**
Early composition for "*The Entry into Havanna, 1898*"; oil on composition board; 38.9 cm x 69.8 cm; Museum of Art and Archaeology, University of Missouri-Columbia, Accession No. 87.33
44. **Fred G. Carpenter.**
Final composition for "*The Entry into Havanna, 1898*"; oil on canvas; 55.6 cm x 115 cm; Museum of Art and Archaeology, University of Missouri-Columbia, Accession No. 87.34
45. **Richard E. Miller.**
Final composition for "*Assembling of the First Legislature, St. Charles, Mo., 1821*"; oil and charcoal on composition board; 110.6 cm x 182.1 cm; Museum of Art and Archaeology, University of Missouri-Columbia, Accession No. 87.45
46. **Richard E. Miller.**
Final composition for "*President Jefferson Greeting Lewis and Clark*"; oil on canvas; 192.5 cm x 91 cm; Special Collections, Ellis Library, University of Missouri-Columbia



Museum of Art and Archaeology, University of Missouri-Columbia

47. **Richard E. Miller.**
Final composition for
*"Benton's Speech at St.
Louis, 1849"*; oil on
canvas; 192.5 cm x
91 cm; Special
Collections,
Ellis Library, University
of Missouri-Columbia
Archaeology,
University of
Missouri-Columbia
Accession No. 87.42
52. **N.C. Wyeth.**
Early composition for
*"The Battle at Wilson's
Creek, August 10,
1861"*; tempera,
pastels, and charcoal on
brown paper; 66 cm x
98.6 cm; Museum of Art
and Archaeology,
University of
Missouri-Columbia,
Accession No. 87.31
53. **N.C. Wyeth.**
Final composition for
*"The Battle at Wilson's
Creek, August 10,
1861"*; oil on canvas;
59 cm x 99.5 cm;
Museum of Art and
Archaeology, University
of Missouri-Columbia,
Accession No. 87.29
54. **N.C. Wyeth.**
Early composition for
*"The Battle of
Westport, October 21,
1864"*; tempera and
charcoal on brown
paper; 65.9 cm x
98.3 cm; Museum of Art
and Archaeology,
University of
Missouri-Columbia,
Accession No. 87.32
55. **N. C. Wyeth.**
Final composition for
*"The Battle of Westport,
October 21, 1864"*; oil
on canvas; 58.5 cm x
99.5 cm; Museum of Art
and Archaeology,
University of
48. **Frank B. Nuderscher.**
Compositional study
for *"The Artery of
Trade"*; pastels and
charcoal on brown
paper mounted on
composition board;
50.7 cm x 65.7 cm;
Museum of Art and
Archaeology,
University of
Missouri-Columbia,
Accession No. 87.43
49. **Frank B. Nuderscher.**
Final composition for
"The Artery of Trade";
oil on canvas;
59.6 cm x 95.6 cm;
Special Collections,
Ellis Library, University
of Missouri-Columbia
50. **Tom P. Barnett.**
Compositional study
for *"Riches of the
Mines"*; oil, charcoal,
and gold paint on
canvas; 51 cm x
82.1 cm; Museum of
Art and Archaeology,
University of
Missouri-Columbia,
Accession No. 87.40
51. **Henry Reuterdaahl.**
Final composition for
*"The Navy Guarded
the Road to France"*;
oil on masonite;
58.8 cm x 95.5 cm;
Museum of Art and Archaeology,
University of Missouri-Columbia,
Accession No. 87.41

CREDITS

University of Missouri-Columbia, Museum of Art and Archaeology, Forrest McGill, director

Exhibition curator: Patricia Condon

Exhibition research and text: Jeffrey Ball

Project director: Morteza Sajadian

Missouri Department of Natural Resources, G. Tracy Mehan III, director

Missouri State Museum, Martin E. Shay, director

Exhibition fabrication: Bradley Copeland, James Daly, Ronald Baker

Exhibition graphics: William Fannin, John Viessman

Office of Public Information, William O. Palmer, director

Catalog production: Julie Moberly, Dickson Stauffer

Exhibition support structure design: Quenroe Design Associates, Baltimore, Maryland

EXHIBITION SCHEDULE

March 1, 1989, to May 31, 1989

Missouri Department of Natural Resources

Missouri State Museum, Jefferson City

June 5, 1989, to July 23, 1989

Albrecht Art Museum, St. Joseph

November 5, 1989, to December 1, 1989

Margaret Harwell Art Museum, Poplar Bluff

January 20, 1990, to March 4, 1990

University of Missouri-Columbia

Museum of Art and Archaeology



Missouri Department of Natural Resources
Missouri State Museum

University of Missouri-Columbia